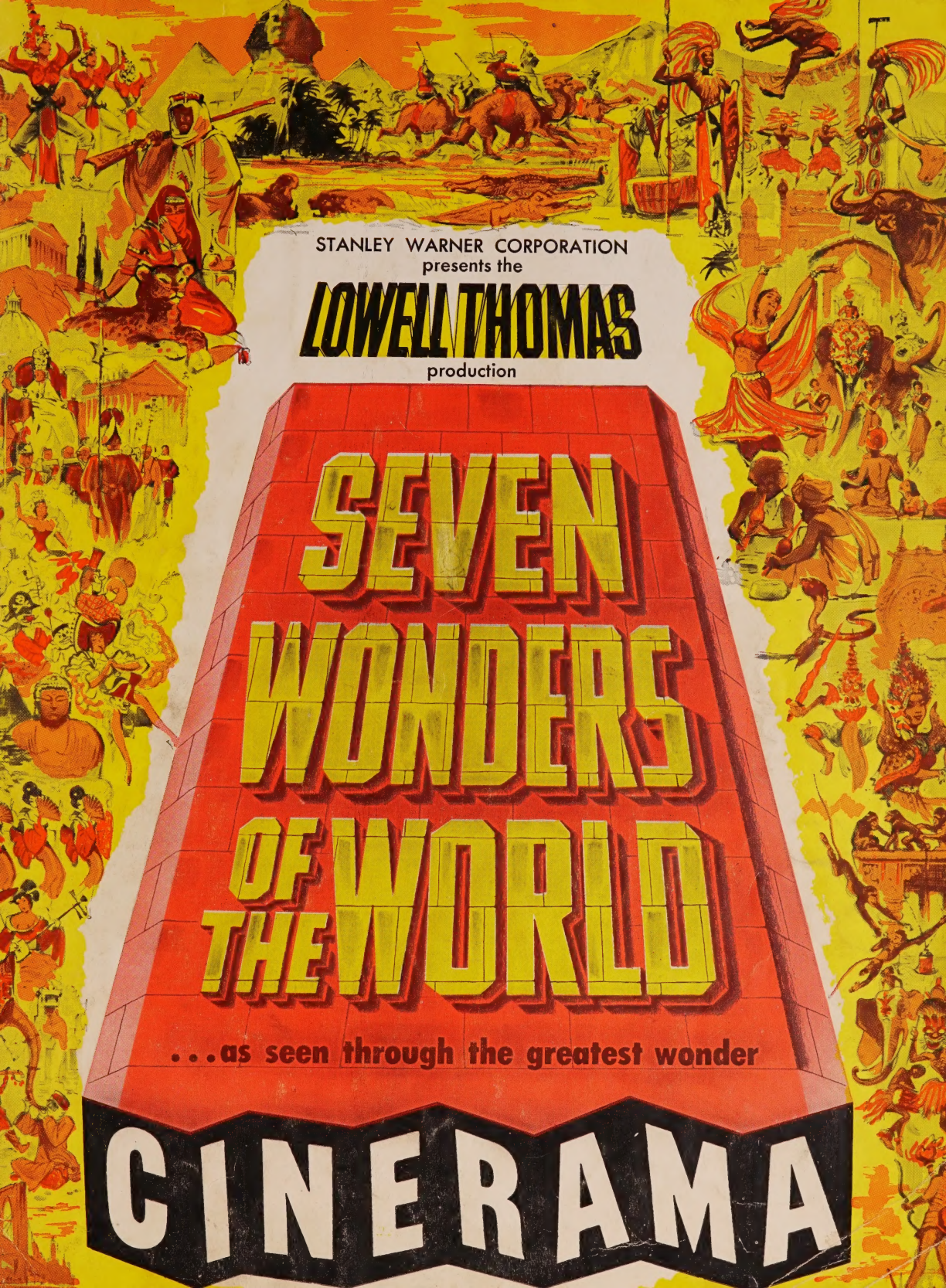

STANLEY WARNER CORPORATION
presents the
LOWELL THOMAS
production
SEVEN WONDERS OF THE WORLD
...as seen through the greatest wonder
CINERAMA

A Bedouin with blue eyes—a sheik with flowing robes and the golden sword of a Prince of Mecca—a romantic figure from out of the Arabian nights—was the start of an early Lowell Thomas adventure.

Walking through the holy city of Jerusalem as a World War I correspondent covering the movements of General Allenby, Thomas spied an unlikely-looking figure—a pale-faced Arab without a beard. As a result of this chance meeting, Lawrence of Arabia was soon known and renowned throughout the world. It was Thomas, with his narrated motion picture show seen by millions, and his best-selling book, "With Lawrence of Arabia," that made the exploits of this soldier of fortune symbolic of swashbuckling gallantry.

An exciting discovery of quite another sort has occupied much of Lowell Thomas' capacity for adventure in recent years. In a converted indoor tennis court at Oyster Bay, Long Island, the noted radio commentator came upon a strange and wonderful invention in its infancy and a remarkable gentleman named Fred Waller. These were the roots of Cinerama.

Thomas saw remarkable test films that took him right into panoramic scenes on an enveloping screen. He also envisioned his years of adventure and travel recreated for all the world to see and share. And so with Merian C. Cooper, he presented the first commercial film in this new screen process, "This Is Cinerama." This experimental production was a success beyond all dreams.

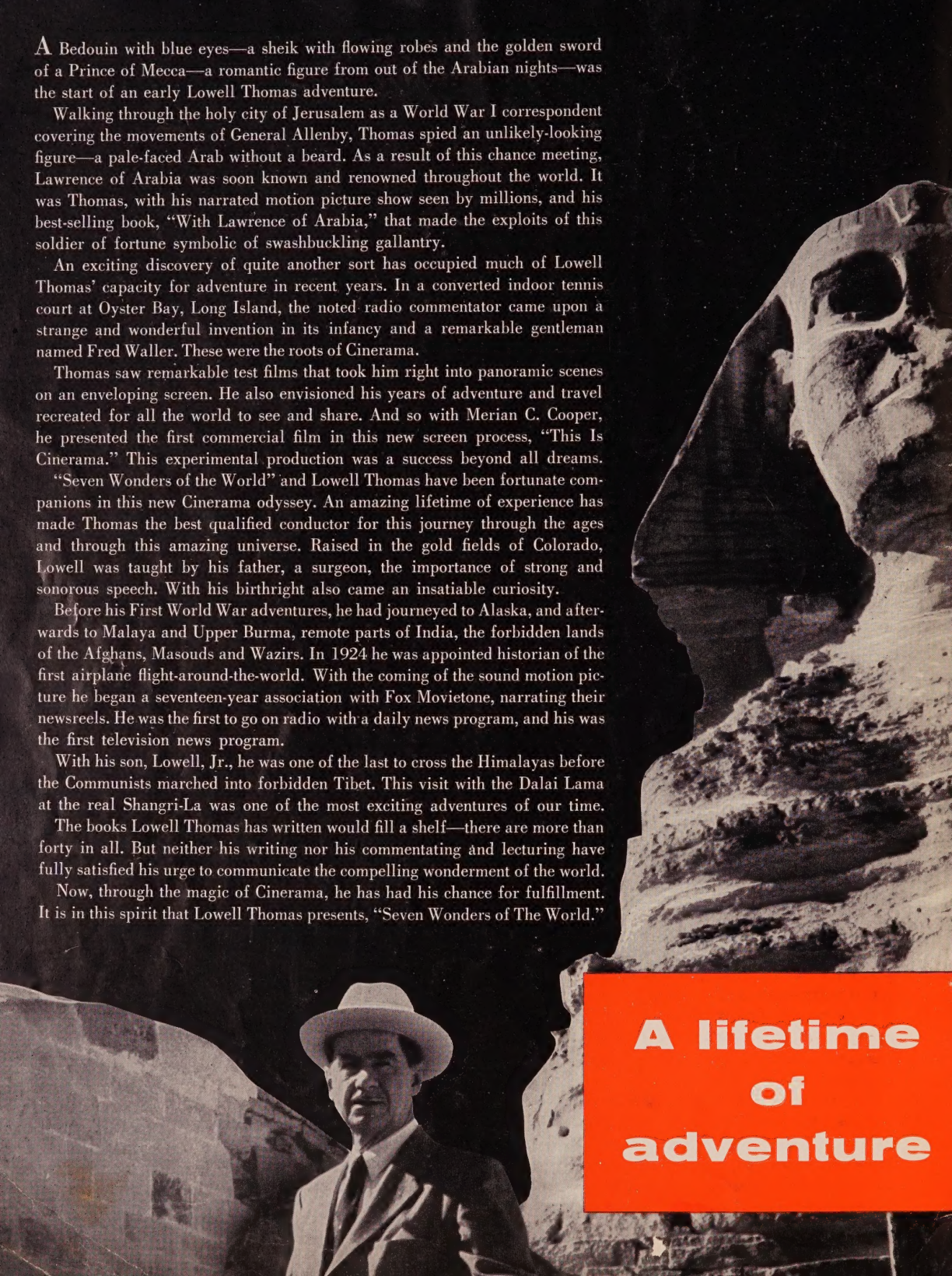
"Seven Wonders of the World" and Lowell Thomas have been fortunate companions in this new Cinerama odyssey. An amazing lifetime of experience has made Thomas the best qualified conductor for this journey through the ages and through this amazing universe. Raised in the gold fields of Colorado, Lowell was taught by his father, a surgeon, the importance of strong and sonorous speech. With his birthright also came an insatiable curiosity.

Before his First World War adventures, he had journeyed to Alaska, and afterwards to Malaya and Upper Burma, remote parts of India, the forbidden lands of the Afghans, Masouds and Wazirs. In 1924 he was appointed historian of the first airplane flight-around-the-world. With the coming of the sound motion picture he began a seventeen-year association with Fox Movietone, narrating their newsreels. He was the first to go on radio with a daily news program, and his was the first television news program.

With his son, Lowell, Jr., he was one of the last to cross the Himalayas before the Communists marched into forbidden Tibet. This visit with the Dalai Lama at the real Shangri-La was one of the most exciting adventures of our time.

The books Lowell Thomas has written would fill a shelf—there are more than forty in all. But neither his writing nor his commentating and lecturing have fully satisfied his urge to communicate the compelling wonderment of the world.

Now, through the magic of Cinerama, he has had his chance for fulfillment. It is in this spirit that Lowell Thomas presents, "Seven Wonders of The World."



A lifetime of adventure

Lewis Archibald

HOW IT ALL CAME ABOUT

by Lowell Thomas

On September 30, 1952, a revolution in the art of motion pictures began. "This Is Cinerama" opened in a Broadway theatre. The change it initiated was as pervasive as the transition from silent pictures to sound, from black and white to color. The screen was never the same afterward.

Cinerama originated with Fred Waller, a veteran technician of film, whose engrossing thought it was to break motion pictures out of the confines of the narrow screen and fill the spectator's range of vision. He wanted to include what the spectator sees out of the corner of the eye — peripheral vision. Stereophonic sound was provided by Hazard Reeves, whose laboratory developed a system with seven channels and seven sound tracks.

Top-ranking motion picture executives came to see the tests, marvelled and shook their heads. Their business dealt with the movie houses of the nation, and Cinerama, with its three projectors and wide, curved screen could not be adapted to myriads of neighborhood theatres. Therefore, it had no place in the film industry. That was the orthodox view.

It was at this stage of the game that I first saw Cinerama at a former indoor tennis court near Oyster Bay, Long Island, which had been turned into a research film studio. My own feeling was that this was a magical medium for presenting the great sights of the earth.

I was not tied down to motion picture orthodoxy. I thought—forget the small movie houses. Put it in a Broadway theatre, along the lines of a regular Broadway show.

"This Is Cinerama" ran on Broadway for nearly two years and a half, breaking all records. It did the same in cities across the United States. Abroad the story was illustrated at the Damascus Fair, where crowds rioted to procure tickets, and a pretentious Soviet exhibit was eclipsed. That one picture grossed some thirty million dollars, breaking all records.

This occurred at a time when motion pictures were in a deep depression because of television, and here was a film jamming people into the theatre. Hollywood was startled, and the motion picture revolution was on. Hollywood imitated Cinerama as best Hollywood could. Wide screen processes, some of which had been lying around for years, were revived. Movie houses everywhere installed wide screens. The motion picture industry was following the Cinerama bandwagon.

In "This Is Cinerama," the idea was to present the familiar through a new medium. The hero was the novel technique. The subjects were such as were easily accessible in Europe, a troupe of dancers in Spain, a bagpipe march in Scotland, opera in Italy, and American vistas like Niagara Falls, the roller-coaster, an aqua-show in Florida, dazzling flying shots cross-country, the Grand Canyon. All were intentionally familiar.

Nevertheless, my idea for Cinerama was to go to the far places and show the strange and exotic. After all, I couldn't escape my background, which was dominated by an enthusiasm for far places and exploration. So I had to think of the new magic eye in those terms.

The idea that suggested itself went back to that old legend The Seven Wonders of the World, the list drawn up by the ancient Greeks, which has haunted the imaginations of Man for centuries and is still a byword. Why not bring it down to date? Now that we had Cinerama for revelation, why not seek out the Seven Wonders of the Modern World?

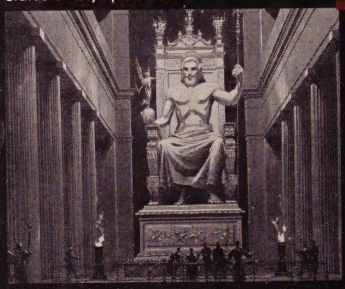
The idea was to get a selection, as many as one could with as wide a variety as we could. Undoubtedly we'd miss some wonders that many people might name. But we'd see what we could get. Then let theatre audiences name their selection of the magic seven. So it was that we decided to film the Seven Wonders, a round-the-world adventure picking up where the Greeks of antiquity had left off.

Hanging Gardens of Babylon

7 wonders of the ancient world*

Colossus of Rhodes

Statue of Olympian Zeus



Pharos of Alexandria

Pyramid of Cheops and Sphinx

Tomb of
King Mausolus

Five thousand years ago, at the edge of the Egyptian Desert, great King Cheops constructed the great Pyramid. It was a solid mass of limestone, with smooth white sides, covering thirteen acres. One of a grouping from Egyptian dynasty IV that included the half-man, half-lion Sphinx, the Pyramid of Cheops is the oldest man-made object in the world.

The remaining six wonders no longer survive. They are recreated in the accompanying paintings by Mario Larrinaga. The wonder shown here, called the Mausoleum at Halicarnassus, was a labor of love to the memory of a king named Mausolus who ruled in Asia Minor. His Queen Artemesia placed a marble chariot atop a steep pyramid atop a base of marble columns. So wonderful it stood for one thousand years and gave its name to present-day monuments.

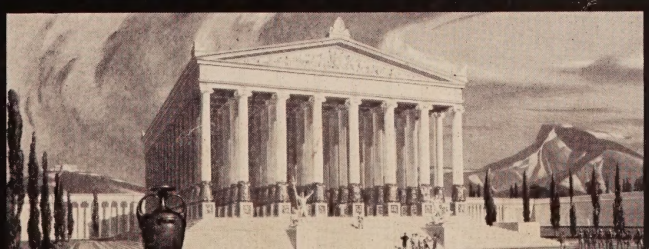
The Colossus in the harbor of the Mediterranean island of Rhodes was a statue of the sun-god, Helios. Behind his open eye-sockets great beacon fires gleamed at night. Cast from bronze war machines left by invading Macedonians, it fell in an earthquake and its huge fragments lay for several centuries. Romantics believe that ships could pass between the legs of the Colossus, but this is just a myth, and surely an undignified position for a god.

The father of the gods, Zeus, in his legendary home of Olympia is the next wonder. A chryselephantine statue it was called, from the hand of the greatest artist of the Grecian Golden Age, Phidias. An incurable thief was Phidias, stealing from his building materials, and no wonder! The god's draperies were of beaten gold, his flesh parts incrusted with ivory. Its solemn and reverent aspect influenced Christian religious art.

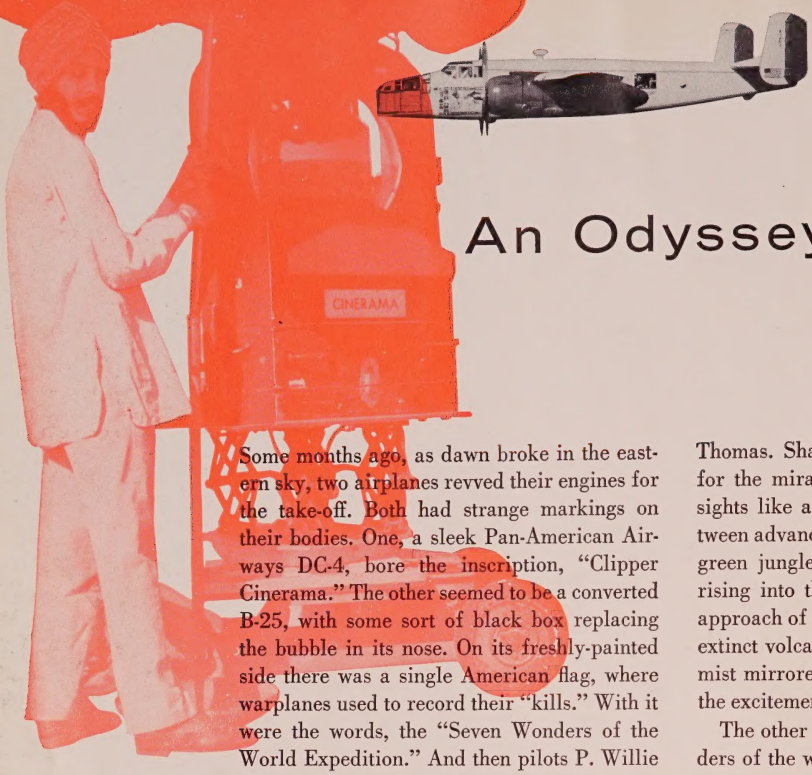
Alexandria challenged Athens for the seat of power in the Mediterranean world. As a symbol of strength it built the Pharos lighthouse in its harbor, nearly four times the height of the Colossus. Great fires were built in its summit, backed by a huge mirror that cast a beam for many miles. It was the tallest structure of the time, and the ascent was made by caravans of donkeys. *Some elevators!* It served mariners for over a thousand years.

It is said that the Temple of Diana at Ephesus attracted more visitors than any building of ancient history. Taking more than a century to build, it was constructed of white marble and glittered with brightly-hued paints and golden designs. Diana's temple was destroyed by the Goth barbarians from Europe. Later some of its materials were used in the neighboring Cathedral of St. John. Today only a hole in the ground marks its site.

Babylon crumbled into dust many centuries ago. Yet it was here that Daniel was thrown into the lion's den and Belshazzar saw the handwriting on the wall. This painting shows the Tower of Babel in the distance. Little is known for certain about King Nebuchadnezzar's Hanging Gardens, but it is believed that he built them to please a wife, a homesick maiden, no doubt, from a mountainous land of green hills and bubbling brooks.



*Under the book title of "The Seven Wonders of the World" Mr. Thomas has written a detailed narrative of his Cinerama wonder-hunting and included the fabulous tales of the ancient wonders.



An Odyssey with a three

Some months ago, as dawn broke in the eastern sky, two airplanes revved their engines for the take-off. Both had strange markings on their bodies. One, a sleek Pan-American Airways DC-4, bore the inscription, "Clipper Cinerama." The other seemed to be a converted B-25, with some sort of black box replacing the bubble in its nose. On its freshly-painted side there was a single American flag, where warplanes used to record their "kills." With it were the words, the "Seven Wonders of the World Expedition." And then pilots P. Willie Smith and Paul Mantz gunned down their runways and were off—for a year of adventuring around the world.

What luck for the two camera crews that were going to film the third Cinerama production! And then again, what luck for audiences in Cinerama theatres around the world, who would someday share their journey!

The plane with the strange box in its nose housing a Cinerama camera was guided by veteran Stunt Pilot Mantz, who filmed the daredevil footage in "This Is Cinerama," with the breathtaking ride through the canyons of Zion National Park. He was off to photograph wonders of the world from the air. First he headed down to South America, turning the gaze of the Cinerama camera on the impenetrable jungle that surrounded Iguassu Falls, on to Sugar Loaf and gay Rio. Skimming the African lowlands, he came upon the beautiful rainbows at Victoria Falls. Up he went to the Holy Land for an aerial pilgrimage. All the way around the world he went, at times picking up Lowell Thomas. Sharing the controls, they searched for the miraculous, and found unforgettable sights like a gigantic panoramic struggle between advancing sand from the sea and massed green jungle—a vast lake of pink flamingos, rising into the air like a sea of color at the approach of the engines' roar—the crater of an extinct volcano, dank and mysterious, veils of mist mirrored in murky depths, capturing all the excitement of faraway lands.

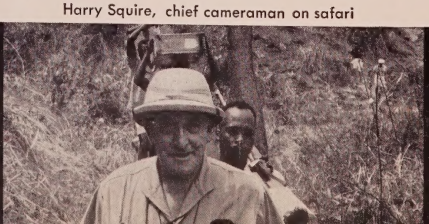
The other aircraft set about to film the wonders of the world from the ground. The plane served as their home and as a "flying motion picture studio." A unique sort of "leapfrog" system was used by this unit. No elaborate script had been prepared. Lowell Thomas had decided that in this fast-spinning world it would be impossible to determine in advance exactly what could be caught by the Cinerama camera and what could not.

So several directors were engaged, each preparing an adventure story of the locale in advance of the arrival of the camera crew. Ted Tetzlaff, with his daughter Gloria serving as script girl, directed the first leg of the journey. His many years as an ace Hollywood cameraman made him an ideal choice, for the Cinerama camera had the peculiar knack of looking out of the corners of its three-lensed "eyes." Ted guided his crew through the lands of the Classics and the Bible.

Andrew Marton, a director with a zest for "shot-on-location" adventure films, then picked up the reins. He met Lowell Thomas at Ghizeh, Egypt, where the Sphinx and the Pyramids

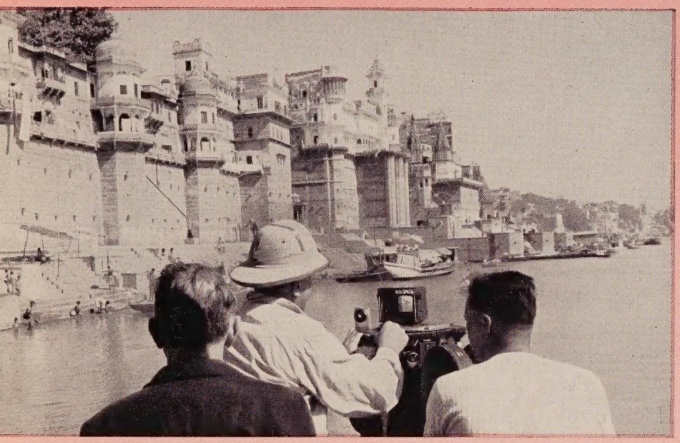
Bottom of Hoover Dam

Harry Squire, chief cameraman on safari



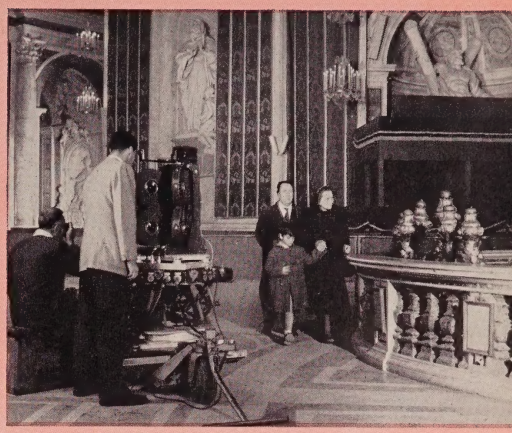
Hazard Reeves, Inventor of Cinerama Sound

-eyed Camera



On the Ganges at Benares

In St. Peter's, Rome



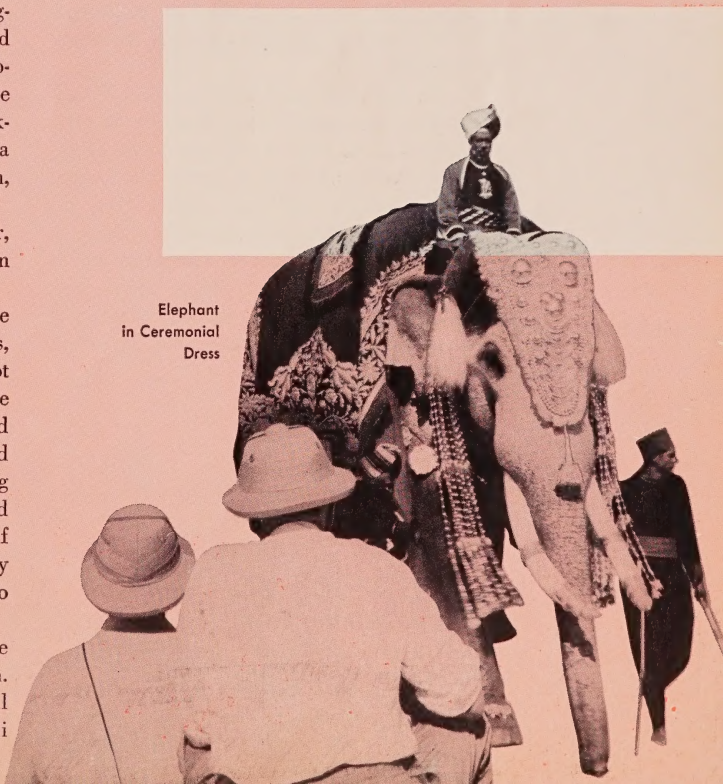
Gayne Rescher received his air experience flying fifty-six missions as a fighter pilot over Germany. Ace aerial cameraman for "Seven Wonders of the World," filming sequences from heights of 20 to 20,000 feet.

were photographed. Then down to places with names like Gangala-Na-Bodio and Ruanda-Urundi. He searched for, but could not find the pygmies. Across the Suez, he went to the kingdom of the Sauds. Here, the CineramaSound system, developed by Hazard E. Reeves, captured the fearsome sound of the "shamal," the blinding desert wind. Here, too, native workmen poured jet airplane fuel into Cinerama generators, bringing production to a sudden, but quickly remedied halt.

In India, Tay Garnett took over as director, and Walter Thompson finished off in Japan and America.

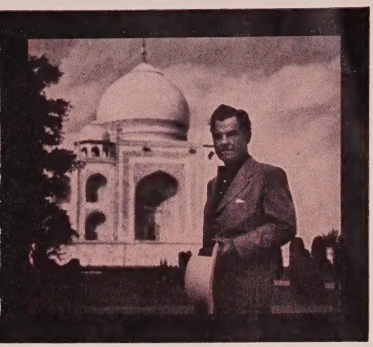
Possibly, the most striking victories were won by the army of supervisors, accountants, shipping clerks, and stevedores that kept "Clipper Cinerama" and the Mantz plane going. The camera crews had intricate and almost irreplaceable equipment to handle, and film shipments had to be made to exacting standards, insulated from the elements, cooled by dry ice. And through it all, hundreds of thousands of feet of film were being shot, slowly forming a completed Cinerama production to be called, "Seven Wonders of the World."

The heat and the exercise and the strange foods temporarily felled many a crewman. Physical dangers, too, were not unknown. All through the filming of the sequence in Wadi



Elephant in Ceremonial Dress

Cinerama at Darjeeling



Lowell Thomas at Taj Mahal

Beihan, in the midst of a wild and lawless country, a machine gun kept the Cinerama crew covered from morning to dusk. On a river teeming with crocodiles and hippopotami, cameramen filmed from the prow of a river barge. Time and again they edged toward the shore to get close-ups of dangerous trumpeting elephants. Once a hippo surfaced right under the barge and tore a hunk from the side, just six inches from Director Marton's foot. When the Angkor Wat temple was photographed in Cambodia, soldiers were put on guard because of nearby warfare in Indo-China. Harry Squire, who as director of photography is always closest to the action, tells of being afraid that one of the frenzied native dancers in the Congo would jab his spear in the wrong direction.

But there was much humor and excitement during the odyssey. Gayne Rescher, the cameraman in the Paul Mantz plane, tells of impatiently waiting for reports on the film footage he had shipped back to the United States. He tore open a cablegram in the African jungle to find the message: "Merry Christmas and a Happy New Year to all." Harry Squire, who had his sixty-fifth birthday on the trip and is many years away from retirement, bargained with an Arabian Sherif for an oil concession, and was instead offered the match concession if he would perform with the Sherif's dancing girls. (P.S. He danced.) Many of the crewmen were enchanted by the beauty and the courtesy found in Japan.

Possibly the most thrilling experience for most of the Cinerama adventurers was a midnight visit to the Taj Mahal. As soon as the plane landed in India, Lowell Thomas gathered the crew together. It was to be the night of the full moon, and he wanted to introduce his Cinerama adventurers to this vast and strange country in just the right way. Into a rickety truck they all piled for a two-hundred-mile ride to Agra. The moon was high by the time they stole into the grounds of the shrine. Brilliantly it shone, a vision in milky marble.

It was wet underfoot as they made their way through the gardens. This was a nightly overflow from the neighboring Jumna River, explained Mr. Thomas, that kept the gardens emerald-green throughout the year. And then he told the story of Shah Jahan, and his beloved, his chosen one, Mumtaz Mehal. He spent his fortune and half a lifetime constructing a thing of beauty to fill the emptiness in his soul from the loss of his dear Princess. He intended to build an identical tomb for himself across the river—in black marble.

Before he could make his dream come true, his throne was seized by his son, who was fearful of becoming penniless. The Shah was thrown into prison. He died there, gazing out at the most beautiful building in the world, miles off, shrouded in mist.

When the two "Seven Wonders" crews returned to their homes in the United States shortly thereafter, they carried with them memories they would not soon forget. And on the side of the Mantz plane, more than forty small flags recalled a unique round-the-world flight.

Shooting Watusi Warrior Dance

What are your seven wonders?

No one knows for sure the origin of the phrase, Seven Wonders of the World.

The first known author of such a study was the Greek philosopher, Philo of Byzantium. It is his list that is commonly used today.

Scholars in recent years question him as the source of the very first list. The intriguing suggestion is put forth that they were compiled by an enterprising Greek shipping firm wanting to build up the sightseeing trade abroad. It surely makes sense when we study the contents of the list. For the most part it reads like a tour, starting in Athens, through all parts of the then-known world. Starting or finishing near home at Mount Olympus, we travel in a direct path to Ephesus for the Temple of Diana, to Halicarnassus for the Mausoleum, to Rhodes for the Colossus, across to the port of Alexandria for the Pharos lighthouse, then down the Nile a short way to the Pyramids. Now, if we are courageous, we may leave our ship for the first time and cross to Babylon to avoid the long voyage around the Arabian Peninsula.

Be it an enterprising sea captain or old Philo, this list was not long left in peace. In 550 A. D. a controversy raged among scholastics because St. Gregory of Tours tampered with the hallowed list.

Gregory struck the Pyramid of Cheops, the Olympian Zeus by Phidias, and the Temple of Diana from the list. These were monuments to pagan gods. Gregory set about to christianize the list. First he altered the Hanging Gardens of Babylon to read the Walls of Babylon. After all, such a grand monument in honor of a woman should not be encouraged. Then he added Noah's Ark, the Temple of Solomon, and the Theatre of Heracles. This last was strange, a holy ground for pagan rites. No doubt Gregory was misled, for it certainly was not constructed "at God's command."

In addition Gregory listed seven wonders "created by the hand of God," supposedly imperishable and ever-renewing: the tides of the ocean, growth from seeds, the rebirth of the Phoenix, Mount Aetna, the Springs of Grenoble, the cycle of the Sun, the cycle of the Moon.

A turn-of-the-twentieth-century sophisticate named Benjamin Wheeler wrote in Century Magazine about the limitation to only *seven* wonders. Said this latter-day St. Gregory. "It must be allowed that it is a great convenience to have a number established, so that one may know when one is there." Indeed!

On into our century, in 1913, Scientific American Magazine chose a list of seven from inventions of the day, along with the telegraph, the airplane, automobile. They include reinforced concrete, the X-ray machine, phonograph, and motion pictures.

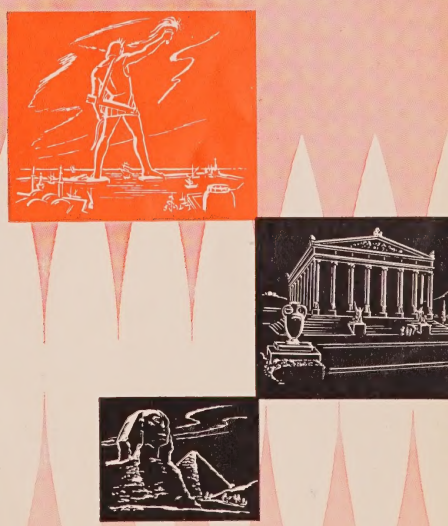
Current History Magazine did a scholarly job in 1937. They asked such experts as Carleton Beals, Admiral Richard Byrd, Richard Curle, Malcolm La Prade, M. E. Tracy, and Richard Halliburton. This time the subway made the grade.

Noted travel lecturer, Burton Holmes, compiled a list in 1946 for This Week Magazine. One of his interesting nominations was Los Alamos, home of the Atomic Bomb.

In recent months it appears that a new controversy had gotten underway. Time Magazine now claims that it was Antipater of Sidon who drew up the first list in 200 B.C. Simultaneously came the announcement that the American Society of Civil Engineers had just elected seven. One of their choices: the Sewage System in Chicago.

Travel editor Horace Sutton got into the act by asking his readers for their choices. Several of his nominations seemed worthy, among them, the Taj Mahal, Grand Canyon, the Great Wall of China, the Statue of Liberty, but no mention of the Empire State Building.

In Lowell Thomas' adventure, "Seven Wonders of the World," there is no attempt to choose from the dozens of nominees in the film. Mr. Thomas leaves the final selection to the Cinerama audience. "What are *your* seven wonders?"



PROGRAM:

Act I

Where Cinerama first began, at Lowell Thomas' study in Pawling, New York, the new "Seven Wonders" adventure begins. Six of the Seven Ancient Wonders are introduced, until the Cinerama screen opens at the site of the seventh, Gizeh, Egypt, where are found the Pyramid of Cheops and the Sphinx.

The modern magic carpet returns to New York, where farewell is said to the East River bridges and the Statue of Liberty. South America greets us with Iguassu Falls, the first of the great cataracts to be seen on the journey. Followed by Angel Falls. And into Rio for the carnival and those two summits, Sugar Loaf and Corcovada and its towering Statue of The Saviour.

Across the Atlantic we head on our odyssey with Paul Mantz and Lowell Thomas at the controls. Japan, with holy mountain Fujiyama, the Kamakura Buddha, is next stop, where American soldiers are now warmly greeted as friends. Intriguing Japanese music, and a stage show to rival the best New York can offer, are found at the Takarazuka Theatre.

The remnants of a lost civilization and a city of millions is symbolized by the Angkor Wat Temple in Cambodia. Long hidden in the jungle, Buddhist priests now worship here, and ancient, stylized dances are re-created.

To India, and the holy city of Benares on the holy river Ganges. The temple dance of the cobra fascinates all—especially a little girl. A strange Bridal procession without a bride, but with camels, satirical head-pieces, and brass bands. Monkeys, a temple to the deity of monkeys, with child dancers brought up in the cult from birth. Watch out for the sacred cows! And the always fatal fight between the cobra and the mongoose.

In Agra we see the Taj Mahal, and re-live a tragic love story. Then we take a ride on one of the strangest railroads of all, in the mountain tea country of Darjeeling. We discover why they call the train—"mad waterfall."

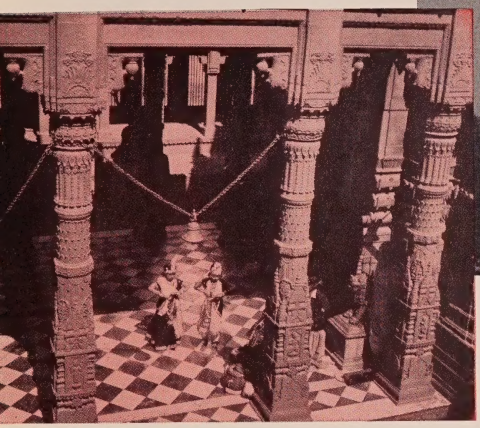
The Holy Land story, beginning with the Exodus from Egypt, Mount Sinai, the Dead Sea, to Jericho, and on to Jerusalem. The Mosque of Omar where Solomon's Temple once stood. The tragic expulsion of the Jews and the re-birth of Israel with green fields. Back to Bethlehem for the Nativity. Nazareth, where He worked as a carpenter. The Jordan, where He was baptized by John. The Mount of Temptation. The Sea of Galilee, where He walked on water. The Agony in the Garden at Gethsemane. Into Jerusalem through St. Stephen's Gate. Via Dolorosa, the traditional road to Calvary. The Church of the Holy Sepulchre. The Mount of Olives. "He is risen."

Geishas welcome G.I.'s at Tokyo Airport

All aboard for Darjeeling

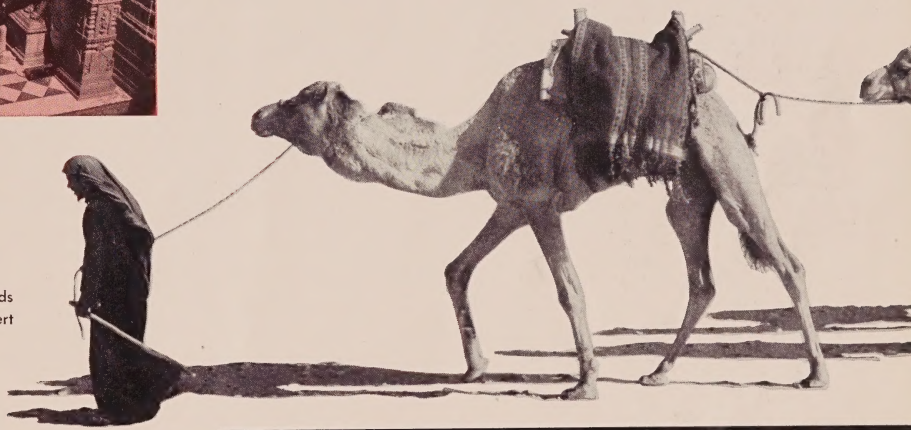
Tragedy at Taj Mahal

World's Most Famous
Temple of Romance
—Taj Mahal



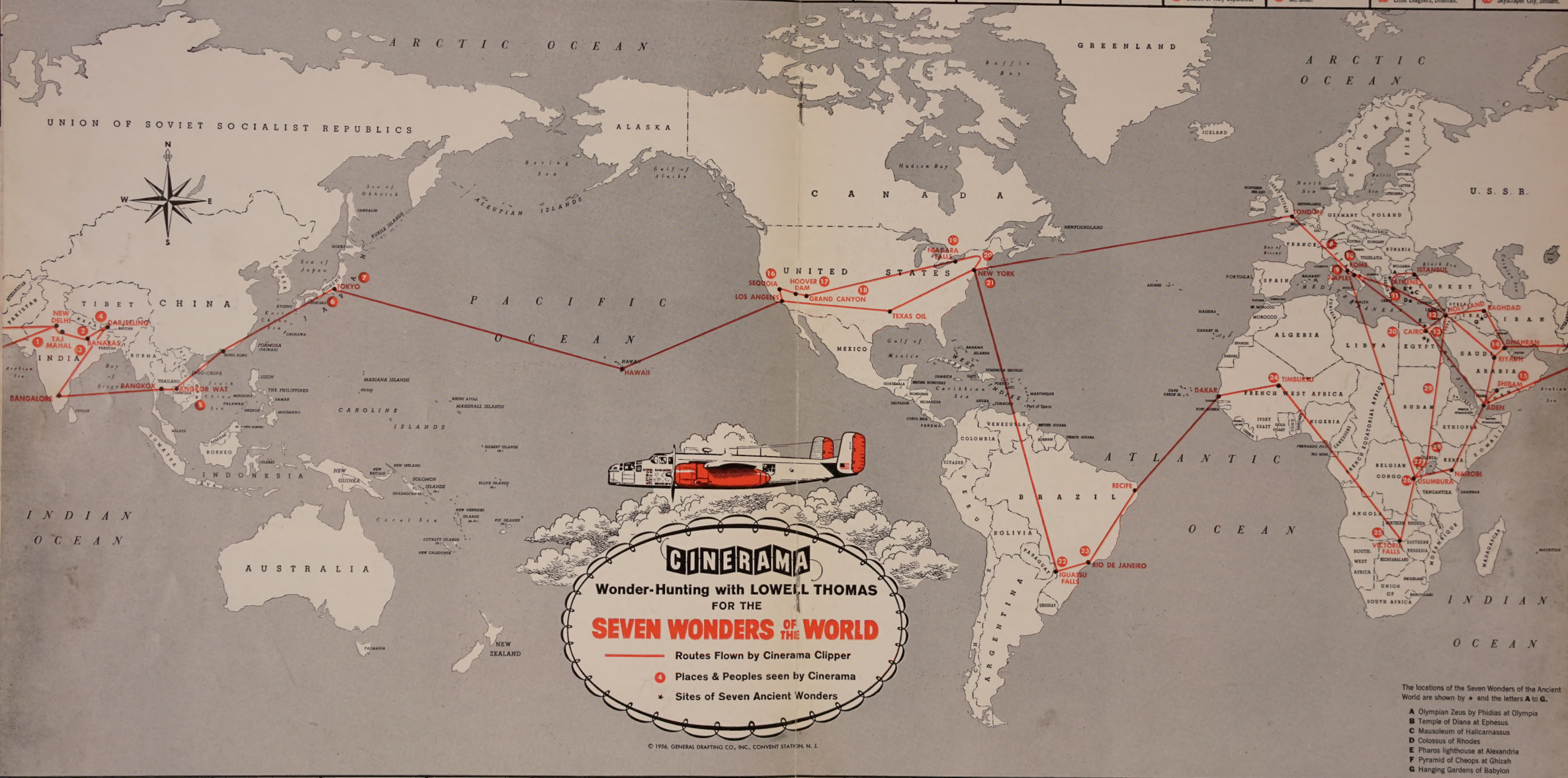
Dance of the Cobra

On the sands
of the desert



Kamakura
Buddha

Scene of Solomon's Temple—Mosque of Omar in Jerusalem



CINERAMA

Wonder-Hunting with LOWELL THOMAS
FOR THE
SEVEN WONDERS OF THE WORLD

Routes Flown by Cinerama Clipper
4 Places & Peoples seen by Cinerama
* Sites of Seven Ancient Wonders

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The locations of the Seven Wonders of the Ancient World are shown by ★ and the letters **A** to **G**.

- **A** Olympian Zeus by Phidias at Olympia
- **B** Temple of Diana at Ephesus
- **C** Mausoleum of Halicarnassus
- **D** Colossus of Rhodes
- **E** Pharos lighthouse at Alexandria
- **F** Pyramid of Cheops at Ghizah
- **G** Hanging Gardens of Babylon

PROGRAM:

Act II

The African continent of dark legend awaits with the flaming mouth of a volcano. Surely, Dante's Hell. The animals on the Victorian Nile. Herds of hippos. And the monarch of the beasts, old Jumbo, the elephant. The elephant-training school at Gangala-Na-Bodio, where the struggle between man and beast continues. Deadly crocodiles.

Kabgaye, Ruanda-Urundi, where we meet the tall people, the African aristocrats. Seven-foot Watussi, proud of their long-horn cattle and their high-jumping. There is the King, Mwami they call him, and his Belgian adviser. Now the dance can proceed, led by Butera, the best dancer in Africa, the Nijinsky of the Watussi. The little girls dance, too, for our honor.

A view of Timbuctoo, and the endlessly-winding salt caravan. Then the Falls named for good Queen Victoria. Truly a breath-taking wonder, with the Zambesi River forced into a narrow canyon, raising misty clouds, and rainbows and rainbows.

Yemen and the Arabian Peninsula from the air, with wonders from out of the Arabian Nights—the Land of Emptiness, the Rub-al Khali. Perhaps strangest of all, in a valley just south of the great desert, half-a-world away from New York City, a sky-scraper city, Shibam in the Hydramut, built as symbols of affluence and success. Deeper into this land of frankincense and myrrh for a visit with a sherif of the desert.

Greeting Sherif Hussein and his tributaries by the thousands, who stage a camel charge for us. In this part of the country, also a symbol of worldly power.

The meeting of the old and the new, in the midst of the waste-land, oil derricks, pumping wealth out of the ground, a million dollars a day for King Saud; the Arabian-American Oil Co. establishment in Dhahran, where American boys are Cub Scouts and play baseball.

We swing westward from the desert, past Istanbul, Mount Olympus, to the Acropolis, where the ideal of Democracy was born, the harbor at Naples, Mount Vesuvius, the ever-leaning Tower of Pisa, to Rome and the Eternal City.

We attend the final ceremonies of the Marian Year, culminating with a Papal blessing for an immense throng in the great square of Saint Peter's. We visit the interior of the largest church in Christendom, never before lighted for motion pictures. Three pilgrims, Giovanni, Maria and the bambino, ride a motor scooter down the Appian Way. They're on their way to the blessing. Always late, they miss the ceremony at St. Peter's, the procession

King of the Watusis and Belgian Adviser

Watusi Village

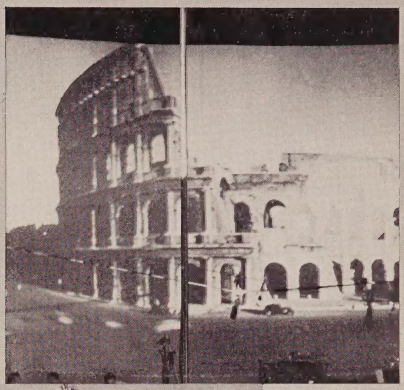
Watusi High Jump

Elephants at Jungle Rive

of the Pope and the Cardinals and the blessing. To Castel Gandolfo, the Papal summer residence and the Swiss Guards. Our three pilgrims arrive just in time, as His Holiness, Pope Pius XII gives a special benediction.

Then the return home for a glimpse of the familiar wonders of our own country, as an epilogue. Technological wonders, the Empire State Building, Hoover Dam, an oil well in a Texas front yard, jet aviation. Simplicity of the Protestant tradition, the little white church. Then our familiar wonders of nature, the Grand Canyon, Niagara Falls, and finally a Cineramic whirl through the giant redwoods of Yosemite to the edge of a cliff and a vision that tells of the glory of our country...your country...my country.

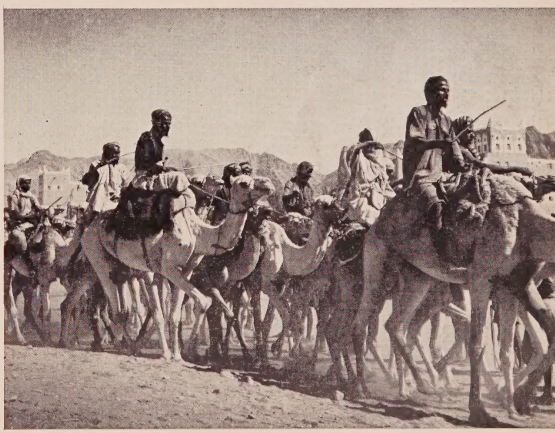
Colosseum—Rome



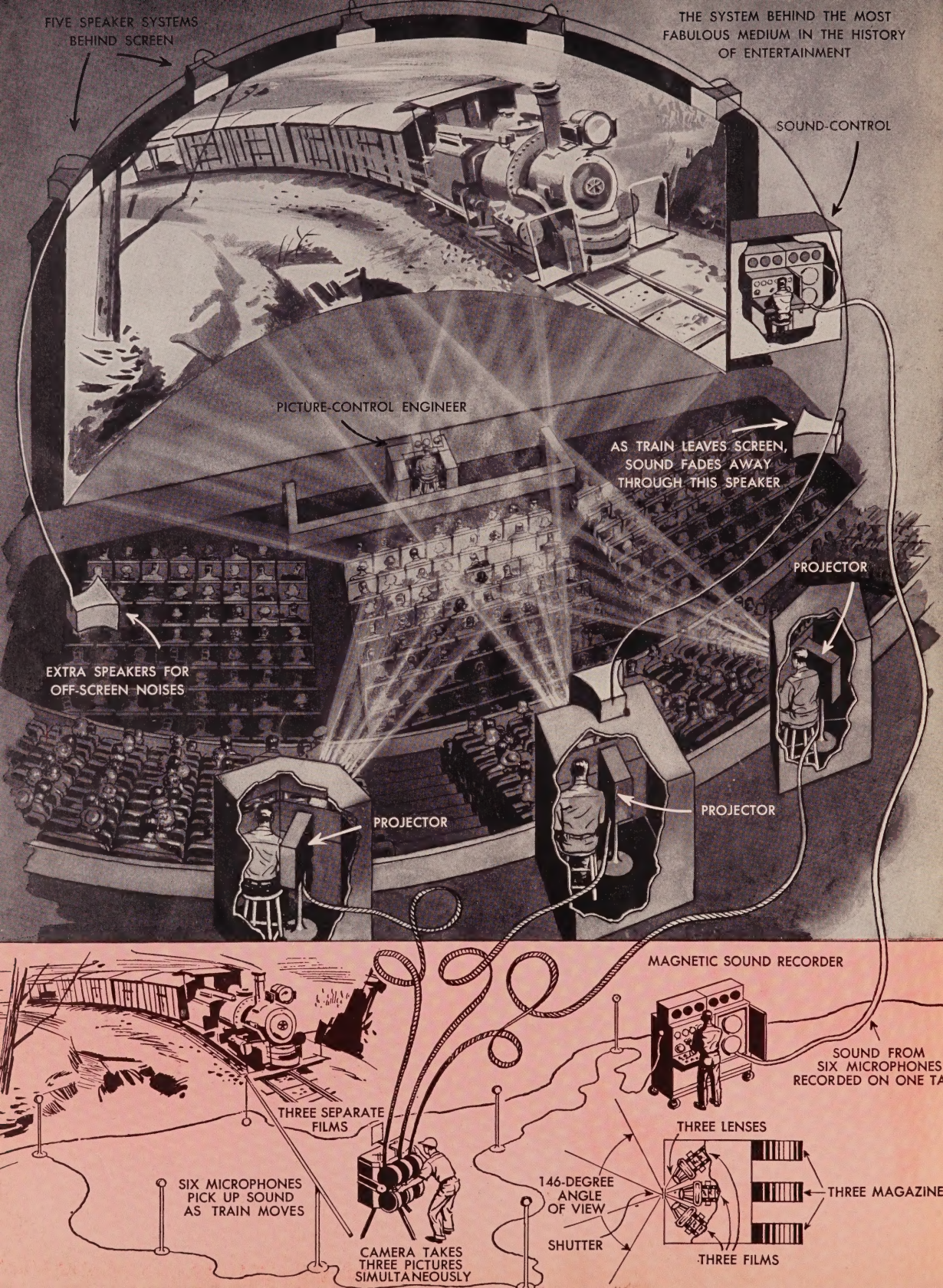
eauties of India

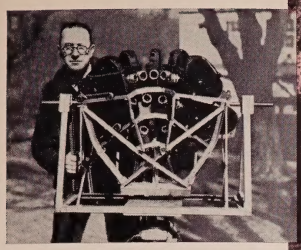
Racing for the Pope's Blessing

Parthenon—
in the Acropolis



Camel Caravan


FIVE SPEAKER SYSTEMS BEHIND SCREEN
THE SYSTEM BEHIND THE MOST FABULOUS MEDIUM IN THE HISTORY OF ENTERTAINMENT
SOUND-CONTROL
PICTURE-CONTROL ENGINEER
AS TRAIN LEAVES SCREEN, SOUND FADES AWAY THROUGH THIS SPEAKER
PROJECTOR
EXTRA SPEAKERS FOR OFF-SCREEN NOISES
PROJECTOR
PROJECTOR
MAGNETIC SOUND RECORDER
SOUND FROM SIX MICROPHONES RECORDED ON ONE TA
THREE SEPARATE FILMS
THREE LENSES
SIX MICROPHONES PICK UP SOUND AS TRAIN MOVES
146-DEGREE ANGLE OF VIEW
THREE MAGAZINE
SHUTTER
CAMERA TAKES THREE PICTURES SIMULTANEOUSLY
THREE FILMS



Inventor Fred Waller testing camera

Cinerama truck returning from wanderings to Oyster Bay

Lowell Thomas takes us on a tour of Cinerama Studios in Oyster Bay

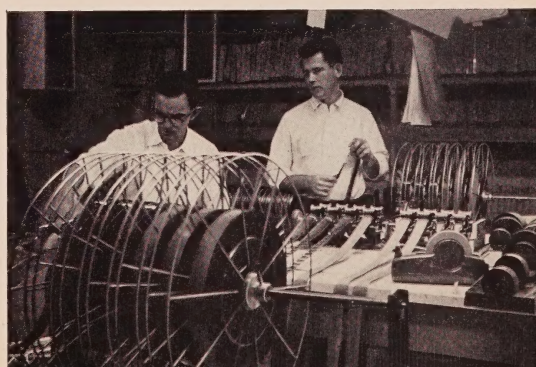
A "tinkering genius" named Fred Waller will be remembered as the man who changed the face of the movies. In 1936 he could be found in the backyard of his home in Oyster Bay, Long Island, fiddling with a strange-looking gadget that looked like a combination of eleven 16mm. cameras.

The gadget grew into a cinematic miracle called Cinerama. But it hasn't strayed far from home. A converted tennis court in Oyster Bay now serves as Cinerama's technical laboratory. It is here that the musical scores are recorded stereophonically and the hundreds of thousands of feet of film are edited into the two-hour show seen in specially-equipped Cinerama theatres.

The war intervened before Waller had his unique film process ready for public presentation. He turned his ideas into a means of saving American lives. The Waller Gunnery Trainer gave aviators a taste of real combat before they had to face live enemy bullets. After the war, Lowell Thomas came along as the motivating force behind the first Cinerama production. Let's follow him through the laboratories in Oyster Bay. By spending a few minutes with him we may have a better idea of what makes Cinerama work.

We enter a darkened barn-like room. Suddenly a red light goes on near the door, and Mr. Thomas motions us to silence. A man in white shirt and white pants gets up, and we suddenly realize that there is a large orchestra seated at the far end of the hall. Three brilliant beams of light cut through the darkness and bathe the screen in a sea of brightness. It is dazzling and spellbinding as the picture comes on the screen. Three separate beams combine on a large, curved screen into a single image. And the conductor brings down his hands and the orchestra begins to play. They can't see the screen, which is behind them. They must depend upon the conductor.

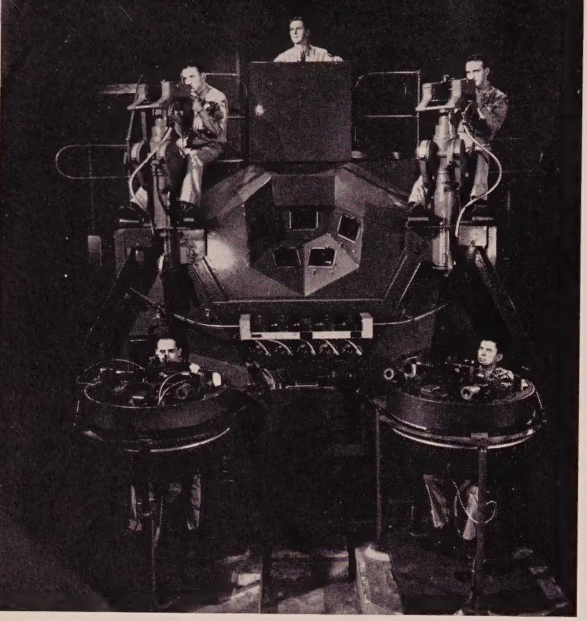
And then in four minutes, the music is over and the lights come up, and Mr. Thomas takes over. "Right now we're recording the sound track music for "Seven Wonders of the World." The orchestra leader is Emil Newman, and the two men conferring with him are Jerome Moross and David Raksin, who helped write the music. Watch the microphone booms as we cross the room. There are seven in all, scattered throughout the room. That's what makes you think the orchestra is actually playing in the theatre when you see Cinerama. The same sound, recorded to high fidelity standards, comes from the same direction in the theatre, where there are seven sets of loudspeakers. Come over here so I can show you the camera."



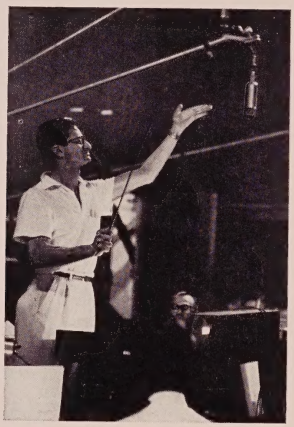
In Cinerama cutting room

This schematic drawing tells the Cinerama story from photography on location to projection in the theater.

Stanley Warner Cinerama Corporation acknowledges with thanks the help of the editors of Popular Mechanics Magazine in preparing this pictorial description of the Cinerama process.



Waller gunnery trainer in action



Emil Newman scoring sound track

Emil Newman, composer and conductor and Jerome Moross

As we passed the conductor's podium, we looked into the half of the room opposite the screen. We saw three structures in different corners of the studio. These were the projection booths, we thought, and all those boxes with flashing lights and cables must record the sound. Mr. Thomas was standing in front of a big bulky box with a curved window in front.

"This casing on the outside muffles the camera noises from the microphones when we're shooting. Look inside now. It's one camera but there are three magazines feeding film simultaneously through the mechanism. There are three focusing eye-pieces, and now, in front, you can see three lenses close together. There's only one shutter for the whole camera, though, making sure we use the same exposure on each strip of film. Come this way. There's one last thing I want to show you before you leave."

We approached a room marked "cutting" on the door. It seemed insulated and very clean on the inside.

"The man looking into the little window is named Harvey Manger," said Thomas. "He's in charge of putting the many separate shots in the film into the right order. Look at all his equipment. Everything is in threes or sixes, because of the sound tracks in the latter case. That machine Harvey is looking into shows only a portion of the center frame of film at one time. It can give him some idea of what the picture is going to be like. The sound comes out naturally through that row of speakers on the wall. Come back into the other room now. We've taken Cinerama apart. Now let's put it back together again when they play back the musical score with the picture."

We followed Lowell back to the other room. The lights were lowered, and everyone stood, gazing expectantly at the screen. Once again the picture burst forth on the screen. There we seemed to be, in the nose of an airplane skimming across a rocky countryside. Then we heard Lowell Thomas' voice speak out, "We approach the mountain of the Ten Commandments—Mt. Sinai, the mountain of which the Bible says..." And the orchestra seemed to be re-playing the selection, but the instruments were silent. It was CineramaSound. Abruptly, the picture ended, and the orchestra filed back to their seats to play the next section. We walked back to Lowell Thomas and said thank you.

"I hope you have a better idea of what makes Cinerama tick," he said. "On this level it looks complicated, but the payoff is when you sit in a theatre chair, and soon you are off on some strange adventure—in person."

CINERAMA Photographs the Pope

It was a gray, hazy day in Rome, a day like all the rest. No word from Mal Miller would mean another day of postponement and inactivity. After all, no motion picture company had ever filmed Pope Pius XII for a commercial motion picture before. But the Pontiff seemed to be seriously considering Cinerama for the honor. After all, Cinerama was the first to enter the hallowed halls of the La Scala Opera House in Milan and Notre Dame Cathedral in Paris. And then, too, the Pope had been very ill. It didn't look very good for Cinerama.

But here comes the Associate Producer. He looks excited. "Grab your gear," he shouted. "Don't bother to change into your Sunday clothes. You're going to work." In nothing flat the crew piled into the trucks and headed for Castel Gandolfo, summer residence of the Pope. At the entrance-way to the courtyard where Pope Pius XII was scheduled to give a "familiar audience" at 11 a.m., Cinerama saw the first example of Papal splendor—an assembly of the Swiss Guard, wearing the purple and yellow uniforms designed for them in centuries-past by the great Michelangelo.

Quickly the crew piled out of the trucks and set to work erecting parallels before the balcony from which the Pontiff would speak. The massive Cinerama camera would be less than two feet away from His Holiness. Cameraman Harry Squire placed his lights and insisted upon the removal of the glass partitions on the balcony. They would reflect. So would the balcony door. He sent two Catholic crewmen upstairs to hold back the doors, incidentally giving them a chance to meet their Spiritual Father. On the pretext of laying microphone cables, he sent his third Catholic crewman, Jim Morrison, up to the room with the door-holders, Mike Mahony and Tom Conroy.

Meanwhile, Director Ted Tetzlaff was positioning the camera on top of the parallels, with Jack Priestley crouched behind the viewfinder as operative cameraman. Casually, into the center of all this excitement, walked the Pope and his valet. Stunned with excitement, the Cinerama party listened as the valet, dressed in white tie and tuxedo, discussed with His Holiness the relative advantages of wearing a woolen vestment or ermine cape. Dr. Melis translated the undertakings to the Associate Producer.

It was Mike Mahony's job to signal by pulling a curtain when the Pope was about to enter onto the platform. Instead, three red-robed Cardinals decided to peek through the doorway to see what was going on. Priestley hit the lights and set the camera rolling. There were anxious moments, with the film unreeling, before the Pontiff decided to emerge on the scene.

Almost before it started, it seemed to be over. In a pure white robe, on a simple balcony draped with red velvet tapestry, His Holiness Pope Pius XII had recited the Latin blessing. He re-entered the room, and there came more conferences with Papal advisors. What was going to happen now. Then, an amazing request. "Would Cinerama care to repeat the effort?" Cinerama certainly would. The Pope had been anxious about the unexpected brilliance of the lights and the big, black camera staring him in the face.

The Pontiff, with all his serenity and poise, was less nervous about the entire experience than any of the Cinerama crew. In high good humor he said, "Ah, you Americans, you always want two to make sure." And almost before the lights could be hit again, he stepped back on the platform.

He returned to the room and began chatting with the kneeling crewmen. This was for them their supreme religious moment. But they could hardly summon up their speech.

First His Holiness asked, in complete naturalness, "How was I?"

"Great," said Conroy.

Then the Pontiff asked Mahony for the name of his home town. Mike didn't remember very clearly at the moment, but finally got out, "America."

The men suddenly felt embarrassed about their work clothes. The Pope went on to ask Mal Miller about the nature of the Cinerama camera, the number of men in the crew, and where they were from. And then he turned, walked toward the door with his valet and waved goodbye.

"By the way," he said, "would you like some silver medallions for your men?" In a few moments the valet returned with one for every member of the crew.

So the great experience had been completed at last. The crewmen looked out the window into the ancient courtyard. The 35-foot high scaffolding was already being dismantled, and the lighting was killed. They looked out and saw that it was still a gray, hazy day in Rome.

Pope blessing pilgrims at Castel Gandolfo

Cinerama crew prepares for dinner

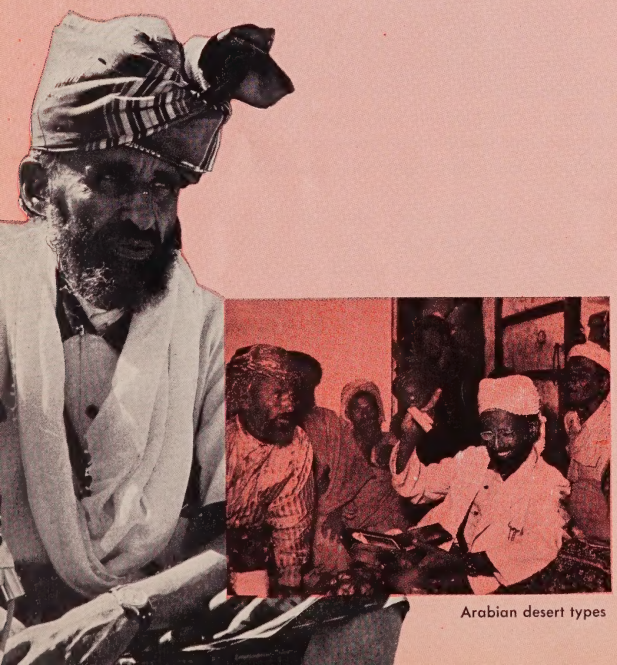
At Sherif Hussein's banquet

Harry Squire, honor guest

Sherif Hussein honors Cinerama with a strange Arabian banquet

Coffee-colored Sherif Hussein prides himself on being a man of the world. He feels very proud that a great airplane came all the way from America to photograph him and his people with a new type of moving pictures called Cinerama. So he decided to invite his visitors to a dinner of state.

In honor of the occasion, the Sherif sends one of his men out to butcher a month-old lamb. Inside the dried-mud walls of his South Arabian "palace" the banquet guests solemnly wash their hands with water poured from a brass teakettle and wipe themselves with a shaggy striped towel. Oops! Remember to remove your shoes before entering for dinner. Director Andrew Marton, Cameraman Harry Squire, and the other crew members find themselves led into a large room covered with beautiful embroidered rugs and fat pillows.



Arabian desert types

Spread down the center of the room is dinner, so many dishes they can hardly be counted. Lamb and mutton in healthy, man-sized chunks, great platters of rice, strange preserves, nameless vegetables. One second before you dig in, remember, you can eat only with the fingers of your right hand. It is a time-honored custom here, one that is not lightly broken. Cross your legs now, squat, and begin.

But now there's a protest from Maria La Yacona, Lowell Thomas' personal secretary and photographer for the trip. She's left-handed, and she's afraid of making a mistake and using the wrong hand. Eileen Salama, the attractive young lady who had made arrangements for Cinerama's visit, translates for the Sherif. He breaks out into a great, good-natured grin. With his left hand he reaches out and grabs a leg of lamb. It's all right, he seems to say with the gesture, we are all friends here.

When dinner is over, Director Marton, in jest, asks the Sherif for a napkin. "If you need a napkin, you are just a sloppy eater," he replies. Then, sticking one dainty finger into his mouth, "Besides, it tastes better this way." And several civilized Americans soon agree that it does.

The company adjourns into another richly-carpeted room, also lighted by oil lamps. The Sherif switches on a complicated machine in the corner. The cultured voice of the BBC with the radio news bulletins crackles through the room. The Sherif is very well informed. Tea is served now, very weak, but rich with cream.

"And now tell me," says Sherif Hussein, "do you Americans really think there is such a thing as a flying saucer. I believe so."

In its year of traveling around the world, the Cinerama travelers had many other unusual dinners. For Christmas, Harry Squire carried with him for many months a rum pudding purchased in England and candied fruits from Rome. The accompanying hard sauce he concocted is still talked about by returning adventurers for its potent brandy flavor. In Japan, the dinner tendered Cinerama by the Mayor of Nara had as its final course a pounding from two burly female masseuses.

Cinerama crewmen remember most fondly though, the gentle, good-humored Sherif Hussein and his boundless hospitality, in the Queen of Sheba's land of frankincense and myrrh.

Cinerama sight and sound records song and dance around the world

It is as natural for man to sing and dance as it is for him to walk and talk.

Much of the song and dance the "Seven Wonders" expedition found everywhere it went, looks and sounds very strange to western ears. Cinerama now unveils unusual song and dance customs from lands that Americans are beginning to hear much about.

In Japan, we find a music that is an unusual combination of the Oriental and the Occidental. Its enchanting strains underlie our entire visit to the Land of the Rising Sun, from the parasol dancers in ancient cultivated gardens to the stage of the Takarazuka Theatre. Here we find a story oft-repeated in this part of the world. Girls are apprenticed to the theatre at an early age, raised so the song-and-dance ritual consumes their lives, assuring constant devotion to the ideal of beauty.

A Cambodian Temple offers a re-creation of symbolic dances centuries old. Handed down from generation to generation, the dance patterns survive even though this great jungle city was conquered by the Khmers and the people of the city dispersed.

Equally fascinating is the cobra dance practiced in an Indian temple, the first time non-believers witness the ceremony.

A lucky thing, too, for Cinerama audiences. The solemn trust of the dancing maidens in their brilliant green, purple, and yellow robes under the gaze of the steely-eyed serpents is a strangely-compelling sight. Here, the instruments are ancient and distantly-related to what we know in the western world. There are xylophones made of fragrant, textured woods, brasses of unique shapes and resonance.

In the wedding procession filmed in Benares, we find a weird cacophony concocted out of western music and western instruments by Indian musicians. Listen! Is that "London Bridge" and "Swanee River"? In this same wonderful holy city we come upon the Monkey Temple, a shrine to the Hindu divinity called Hanuman. It swarms with over one thousand of these animals, protected by a religion that believes in the holiness and sanctity of all living things.

Those drum beats tattooing through the jungle announce a Watussi festival, led by Butera, some say the greatest dancer in all Africa. See the way he flings his head back, shaking his headdress in the blue sky, like a sheaf of golden wheat. He steps through two rows of spear-thrusting warriors. One faltering step, one hesitancy, and he is lost. Surely he is a born aristocrat. On the other side of the jungle clearing, natives beat the tall skin drums. Before them stand seven microphones, bringing back their hollow, frightening thunder for Cinerama audiences. And there is our Cinerama camera, a strange onlooker in the darkness of the Congo.

Native Dancers at Angkor Wat

Temple dancer

Butera leads Watussi warriors

Cinerama on location in Belgian Congo

STANLEY WARNER CINERAMA CORPORATION

presents

The LOWELL THOMAS Cinerama Production

SEVEN WONDERS OF THE WORLD

Color by **TECHNICOLOR**

DIRECTED BY

TAY GARNETT
Rated a "Champion of Champion Directors" by Fame Magazine.
Both a scenario writer and director, he was an ideal choice for the development of the Taj Mahal and Darjeeling train sequences in "Seven Wonders."

PAUL MANTZ
is the world's greatest stunt pilot. He directed the breathtaking "America, the Beautiful" sequence in Lowell Thomas' first Cinerama production, as well as the aerial scenes for "Seven Wonders."

ANDREW MARTON
famous director is a specialist in setting dramatic stories in strange locales around the world. His work with "Seven Wonders" took him to Ruanda-Urundi in Africa, Wadi Beihan in Arabia, Classical Greece, the Pyramids of Egypt.

TED TETZLAFF
former Ace cameraman now noted director. He directed the sequences in Rome, the Holy Land, and Tanganyika.

WALTER THOMPSON
former newspaperman and noted film cutter. He supervised the prologue in "This Is Cinerama," and the prologue, American and Japanese scenes in "Seven Wonders."

Based on an Idea by
LOWELL THOMAS

Scenario and Narration Contributions by
PROSPER BURANELLI, WILLIAM LIPSCOMB

Music by
EMIL NEWMAN, DAVID RAKSIN,
JEROME MOROSS

Cinerama Symphony Orchestra
Conducted by EMIL NEWMAN

Japanese Dance
Created by TETSUZO SHIRAI

Choral Group
Apollo Club of Minneapolis, Conducted by
William McPhail; "CARILLONIC BELLS":
Instrument by SCHULMERIC CARILLONS, INC.

Photography by
HARRY SQUIRE, A.S.C.
Aerial Photography by
GAYNE RESCHER

Edited by
HARVEY MANGER, JACK MURRAY

Music Editors
Lovel S. Ellis, Richard C. Harris

Sound Editor
Monty Pearce

Sound by
RICHARD J. PIETSCHMANN, JR., RICHARD VORISEK
FRED BOSCH, AVERY LOCKNER

Production Staff
Edward R. Evans, Andre Smagghe, Henry Hartman,
William Terry, Arthur LaSchelle, Michael Mahony,
C. Thomas Conroy, Ralph M. Leo, James Morrison

Paintings by
MARIO LARRINAGA

Cinerama Stereophonic Sound System

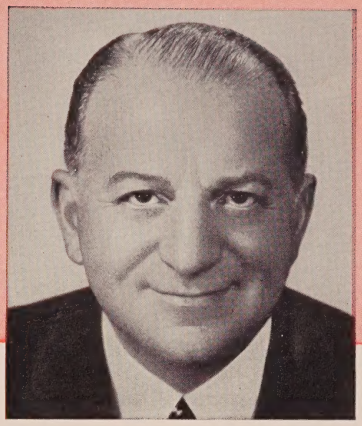
Advance Arrangements
LOWELL THOMAS, JR., MAYNARD M. MILLER
ROBERT W. HEUSSLER, EILEEN SALAMA

At the request of Lowell Thomas, we wish to salute and thank General Merian C. Cooper for invaluable advice and cooperation in the making of "Seven Wonders".

STANLEY WARNER CINERAMA CORPORATION (a subsidiary of Stanley Warner Corporation) S. H. FABIAN, President, SAMUEL ROSEN, Executive Vice President, HARRY M. KALMINE, Vice President in charge of theatres, NAT LAPKIN, Vice President in charge of production, ARTHUR ROSEN, assistant to Mr. Lapkin, BERNARD G. KRANZE, Vice President, HARRY GOLDBERG, National Director of Public Relations, LESTER B. ISAAC, Director of Exhibition.

Photographs in this program by Edwin W. Sippel, Maria La Yacona, and Saul Cooper.

The CINERAMA ADVENTURE



by S. H. Fabian
President, Stanley Warner Corporation

In producing "Seven Wonders of the World," Lowell Thomas has widened the horizon of a theatre seat to encompass the entire globe. Essentially he is saying: "I have spent 40 years of my life in wonder-hunting. Now *you* can share a new adventure with me through Cinerama. *You* can be with me on a long trek to the remote and the remarkable in the story of our planet".

As the screen opens and you surrender to the spell of Cinerama... *you* escape from your theatre seat and journey along with Lowell Thomas through the great arc of the earth. You drop down in far-away places, sometimes spectator, sometimes participant, wandering among fabulous pageantry, strange peoples and the wondrous creations of nature. As a recent viewer has said: "If you had $5,000,000 and five years time, you couldn't duplicate this adventure by yourself."

This is the realm that Cinerama has carved out exclusively for itself—the realm of a new reality—and never before has Cinerama been enjoyed so intimately and intensely within the four walls of a theatre. Only Cinerama could make it possible for Lowell Thomas to actually share with you his vast reminiscence of forty years of roaming the world. Only Cinerama puts you in the picture and excites you with the emotional impact of the real thing.

As the entertainment supreme, Cinerama is winning the affections of increasing millions of folks in our own country and throughout the world. This tremendous popularity of Cinerama has inspired the current technological revolution in motion picture making.

Since Cinerama opened its first presentation—"This Is Cinerama"—in September 1952, many efforts have been made to imitate its unique power through the use of one lens—one projector systems. But all these single lens devices have failed to match the triple lens-triple projector Cinerama thrill. These imitations have improved the quality of standard motion picture entertainment; but they are not Cinerama.

Month after month in the big cities of the United States and the premier cities abroad, each Cinerama presentation attracts record-breaking multitudes, demonstrating its appeal as the world's most novel entertainment; proving with each new feature that there is nothing like Cinerama but Cinerama itself.

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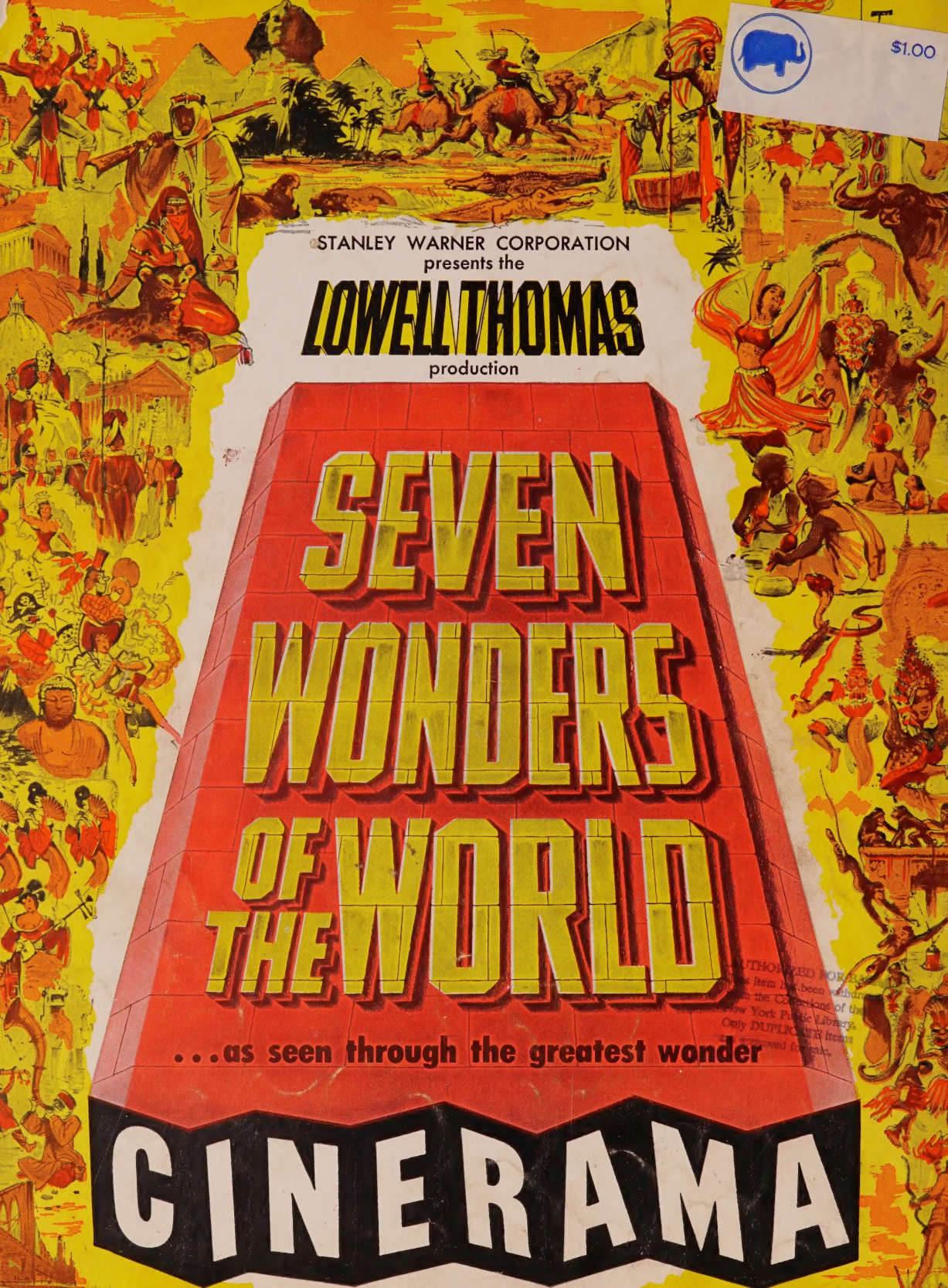
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